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C A T A L O G U E

OF

A PRIVATE COLLECTION

OF

PAINTINGS AND ORIGINAL DRAWINGS

BY ARTISTS OF THE

DÜSSELDORF ACADEMY OF FINE ARTS.

New York :

WM. C. BRYANT & CO., PRINTERS, 18 NASSAU STREET.
1851.

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CATALOGUE

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IN THE MUSEUM OF THE ARTS

EXTRACTS FROM THE PUBLIC PRESS OF NEW YORK.

These remarks of the Press were made at the time the Gallery was first opened.

THE DUSSELDORF GALLERY.—The arrival of *one* fine picture, of a new style or that can give a new sensation of art, is by no means an inconsiderable event in a city.

The Dusseldorf collection, however, is one of unusual magnitude in the way of Art, for it is a sudden and unheralded revelation of a *whole school* of painters, of whose existence, hitherto, we have known little or nothing. In a remote town of Germany, an Academy of Art, founded by one liberal sovereign and encouraged by others, has gradually grown to be a home of artists, and, by isolation and mutual emulation, they have formed a separate school of style, the peculiarities of which have been heightened to striking excellencies, till they now send out a Gallery for Exhibition which rivals successfully the best exhibitions of modern Art in France and England.

We confess that these Dusseldorf pictures took us quite by surprise, and we are sure that few novel spectacles will ever have become so fertile a theme of discussion and interest. It gives great point and individuality to the exhibition, also, that there are two most admirable pictures, with a grouped portraiture of the principal Dusseldorf artists—very fine-looking fellows, and a brotherhood one would like exceedingly to visit. The life in such an atmosphere of Art and genius must be very delightful, and the old town of Dusseldorf is illuminated by their residence there, like a decayed bush by the golden breast and clear carol of the bird that chooses it to sit in and sing.

We have not yet had the leisure to make the second and more critical visit which would enable us to speak safely of the comparative merits of these beautiful pictures, but we will do so hereafter, and, meantime we advise no one to lose this opportunity of adding another whole volume to their viewless library of thought-learning in Art.—*Home Journal*.

THE FINE ARTS.—A RARE COLLECTION OF PAINTINGS.—One of the most important items of the week, in matters of Art, is the arrival of a large private collection of modern German paintings, principally by the most prominent artists of the Dusseldorf school. Among them was a beautiful work by Hubner, "Das Jagdrecht," a terrible story of the game laws of Germany. This is the same artist whose picture of the "Lover's Quarrel," in the Art Union, has excited so much attention lately, but which is, however, a far inferior work

to this we speak of. Another, a picture of "Falstaff enlisting his Troop," from the Dusseldorf school, is painted in the true spirit of Shakspeare. Falstaff, however, has a little too much of the German in his composition, and we may well imagine what a German Falstaff might be; a "Heidelberg Tun" of beer and heaviness, not a luxurious butt of good "Sherris Sack" and wit. 'Tis a capital picture though, and so is a most fairy like scene of elves and mannikins—"Peas Blossoms and Cobwebs." The original of a fine lithograph, well known to our artists, contains portraits of all the painters of the Dusseldorf school at a shooting match. Think what a commotion a hundred and thirty such let loose among us would create in our little world of Art. We fancy that our artists would appreciate the necessity of severe study, and that our annual exhibitions would be the better for it. We can do as well, and, perhaps better, in time, but not till we cease this mere "playing at Art." Whether the pictures we have spoken of will be exhibited, we know not; we sincerely hope they may be; we apprehend that the most serious obstacle in the way is the difficulty in obtaining a proper gallery. A few only have been opened, to ascertain if they had suffered any damage on the voyage, and having seen these, and been extremely gratified, we are the more ardently desirous that all should be exhibited, that the public and ourselves may enjoy the full of so rich a treat.—*Literary World*.

PICTURES.—Art is civilizing and refining, and the Art of painting, especially, appeals so directly to the sense of beauty, color and proportion, with which all human beings are more or less endowed, and which sense in all may be educated, and rendered a source of pure and permanent delight, that it becomes a duty in some degree and an obligation to encourage the growth of this Art.

We know not that this can be more effectually done than in the first instance by placing within the reach and examination of minds "finely touched to fine issues," master-pieces of painting.

The school of Dusseldorf, in one of the Rhenish provinces of Prussia, is world-renowned, and from that school, one of our fellow-citizens, of German birth—Mr. J. G. Boker, long a resident here, has recently brought over some of the finest paintings, which, while yet at home, adorned his own residence.

He will, it may be hoped, permit them to be exhibited. Indeed, we call upon him, in the name of his adopted country, to do so; for thereby he will confer upon it real benefit. These paintings are as yet unpacked for the most part. Some three or four, however, we have had an opportunity, through the kindness of Mr. Boker, of examining—they are of rare excellence.—*Cour. & Eng.*

PAINTINGS BY THE DUSSELDORF ARTISTS.—We have an opportunity on the present occasion of saying little else in relation to this exhibition, besides announcing its opening at the Church of the Divine Unity, in Broadway, and desiring all our readers to visit it, as one of the most gratifying and instructive collections which have ever been seen in the United States. It is full of evidences of that indefatigable and minute study of Form which characterizes the German Schools, and in regard to which the Directors are so exacting, that

newly arrived students are almost reduced to despair by the magnitude of the task before them. But results such as these show the advantages of this severe discipline, nay, its indispensable importance, if the true objects and aims of Art are to be fulfilled. The decision in handling, the freedom of outline, the firmness and accuracy of touch, which knowledge in the department above-mentioned confers, give a completeness and unity to the expression of thought on canvass, which a half-educated artist, however great his genius, can never obtain by his uncertain and tentative experiments.—*Am. Art Union Bulletin.*

THE DUSSELDORF GALLERY.—One of the disagreeable effects of the state of revolution on the European continent, is to throw many precious things into our own country for safe-keeping. One of the very best galleries of pictures ever seen in America, was sent over here at the time Napoleon was turning all Europe into a battle-field; and now, again we are honored with the protection of another precious collection of paintings, deemed at home too valuable to be exposed to the vicissitudes of the Germanic struggles for confederacy. Really, no compliment can exceed that which the jealous anxieties of foreign *virtuosi* thus pay to the stability of our institutions, the good order and good taste of our people. What! these Western barbarians become the custodians of European art! This nation with the clearing axe yet on its shoulder, and the log-house over its head, whose laws are administered by Judge Lynch; the crow-bar its only burine; Russia-duck for its canvass; its chisel a very *cold* one; this rude, coarse, unformed nation—yet an experiment—become the refuge of the delicacy and refinement, the precious commodities, the priceless ornaments of foreign cities. Would it be very preposterous to send an American deputation over to Rome, offering to take charge of the contents of the Vatican, until things were settled in Italy? True, we might find it necessary to build a considerable town to keep it in, but that we are doing for much less important purposes every few weeks. Perhaps poor Charles Albert's final defeat may render it unnecessary, as order in Italy seems likely to be restored by the utter ruin of its hopes of immediate freedom.

But though we are not like to move the Vatican here, we *have* got this charming collection of pictures, the Dusseldorf Gallery, so called because painted by artists of that famous modern school. One of the peculiarities of this collection is the interest and variety of its subjects, and the staring, popular character of its merits. It takes no special cultivation of taste to enjoy it—a great thing to say, when it is added that nobody can enjoy the collection without *improvement* of taste. Its excellencies are not hidden and profound—not of the highest—but they are pure, without trick, real, substantial—their chief merit being that they are thoroughly pleasing. It seems to us that the drawing is very unusually good. To our taste, the gem is neither the Othello, nor the Adoration of the Magi—both, perhaps, more valued—but the piece illustrating Tieck, the Naiads and Cupids waiting upon the lucky little mortal in the Sea-shell.—*Christian Enquirer.*

THE DUSSELDORF GALLERY.—The re-opening of this interesting collection and

the addition to it of several new pictures, affords us a welcome opportunity to offer our readers the few remarks upon it, which we were, soon after its opening, obliged to postpone to other matters.

We have in it about eighty paintings of all descriptions of subjects and all grades of merit;—for, with all our admiration of the collection as a whole, and of some noble works in particular, we feel bound to say that some specimens are but little higher in merit than mere furniture pictures. More than this—they look like a certain description of furniture; those useful articles called tea-trays, which, to suit the taste of some people, are made ornamental by the painting upon them of shiney landscapes and gaudy figure-pieces.

This remark, however, must not be considered at all as a qualification of our high respect for the abilities of the Dusseldorf men; for it applies in any great measure to a few of the pictures only, and those the most insignificant in subject, size and treatment. We should hardly have noticed it, save that it seems indicative of the besetting sin of the school, and that slight vestiges of it are discernable in some of even the most beautiful works on the walls. This effect is not a little increased in some of the pictures by the glass which has been put over them, which also seems objectionable to us on account of its reflective power, causing as it does the frames of the opposite paintings and the persons of the spectators to mingle distractingly with the figures or foliage upon the canvass. We have yet to be convinced that a good oil painting does not lose rather than gain by being seen through a glass medium; a lithograph, colored and gummed, is improved by it, but with everything else the contrary is the case; even with an engraving the glass is a necessary evil.

But while we cannot shut our eyes to this general fault, we cannot acquiesce in the opinion, so generally expressed by artists and critics, that the paintings are too highly finished in details and accessories. We deny that a picture can be too highly finished in any part. The idea, upon a moment's reflection, will be seen to carry absurdity upon the very face of it. It is like finding fault with the poetry of Pope for the polish of its language, the melody of its rhythm and the exactness of its expression, or with the music of Mozart for the melodious grace of its inner parts. Accessories can be made too prominent by being brought forward at the expense of the principal figures, and details may seem obtrusively finished when they usurp that attention which is due to the thought to be embodied. But in such cases the fault is not of commission but of omission. It consists in the neglect of the greater, not in the attention to the less. In such a case we should say—we use the words with reverence—"this ought ye to have done and not to leave the other undone." And if an artist who can paint nothing well but stuffs or architecture chooses an ambitious subject and executes it in a trivial manner, we should find fault with him for attempting a subject which is beyond his power, not for accomplishing that which is within it.

We regret to hear so much stress laid upon this, so called fault of high finish, because it is upon this point that our own painters, the best of them

tioo, are most deficient. They are too apt to give us sketches in oils instead of finished pictures; thus indicating to us what they intend to do, rather than doing it:—as if a man were to end his journey at the last finger-post which pointed to his place of destination. We should hope much more for our artists if they would study and imitate the finish of their brothers of Dusseldorf, instead of carping at it.

But there is another finish and of a higher kind, palpable in these works, which none can find fault with, and which our artists would do as well to emulate, and that is finish of design, of conception. There is a singleness and clearness of thought in these pictures indicative of a "knowing what they are about," in the artists, which is evidently the fruit, not of individual genius, but of discipline; and this discipline is what our artists need most. We miss in their works the power to strip a thought of all parasite growth and present it simply, clearly, and therefore forcibly, to the eye and the mind. This power the Dusseldorf painters have thoroughly acquired, as is evident to the careful student of this collection,—save perhaps in CAMPHAUSEN'S "*Battle of Ascalon*," and "*Castle invaded by Puritans*," which are almost of necessity a collection of groups of greater or less interest.—The chief reason why this power should be apparent in so large a number of artists, is the influence which must flow from the gathering together of so many for the purposes of mutual study and improvement. Hints and kindly criticism from superiors and fellows must be of great benefit to artists in this respect; and even the carpings of envy cannot be without their use. Are not our own painters here too apt to keep aloof from each other, and to seek injudicious, though honest praise from unlearned friends, rather than encounter the keen eyes and educated taste of their fellow artists, at the risk of hearing a little unwholesome truth. And if they hear such truth, are they not apt to disregard it as the prompting of envy? What matter who is the prompter if it be truth?—*Cour. & Eng.*

THE FINE ARTS.—THE DUSSELDORF PICTURES.—It is somewhat strange that Dusseldorf, the capital of the inconsiderable Duchy of Berg, in the Rhenish provinces of Prussia—a town of little note, dignified by no historical associations, situated on the monotonous flats of the Rhine, far below the region of its grandeur and enchantment, with nothing to boast in the way of palaces, churches, theatres, or ruins, the great staples of Continental cities—should, nevertheless, be the seat of a School of Painting, perhaps the most conspicuous on the Continent, and which has aided in giving stability and strength to the most important movements in the history of Modern Art. It is true that a famous collection of pictures once adorned the walls of the Electoral palace; but the palace was destroyed in 1794 by the French, and the pictures were removed to Munich. It was long after their removal that the school began to flourish and become prominent. It seems to have found some congenial influences which are hidden from common observation, and make up for the apparent deficiencies of the place. Perhaps the artists who have congregated in so unromantic a locality, have been urged to greater efforts after ideal beauty, by the very presence of the natural barrenness which surrounds them.

Cornelius, to whom, we believe, belongs the honor of the foundation of the School of Dusseldorf, was a native of the town. Though little known in this country, his name stands at the head of the Modern German Painters, especially of those who, in immediate connexion with him, broke through the conventional mannerisms by which the genius of artists was trammelled, and the spirit of Art degraded; and in opposition to Academies and Professors, sought a freer field for the exercise of "the gift and faculty divine," of which they were the possessors. Of these men, Cornelius, Overbeck and Schadow, were the most distinguished. They met at Rome, whither they had gone for a common purpose, that of seeking amongst the works of the greatest masters for the truest inspiration. They regarded themselves as the martyrs of the modern absurdities and insipidities which usurped the places and authority of art. Overbeck had, in fact, been expelled from the Academy of Vienna, for exercising that independence of thought which never fails to excite the horror of old "foundations." He had taken refuge from the Academician amongst the grand memorials of the early painters of Italy. He found kindred spirits in his countrymen, banished, like, himself, by the puerilities and pompous absurdities of the German Schools, and, like himself, in quest of a purer standard of taste, and a more congenial field of labor.

Under such circumstances, it was very natural that they should go from one extreme to the other; from the ultra-modern to the ultra-medieval; from the overloaded ornaments and artificial redundancies of painting which were nearest to them in point of time, to the simplicity and sincerity which were furthest off—even beyond the period of highest excellence, quite back in the infancy of the Revival of Art. Equally natural was it that they should have found in their new associations, controlling motives of life, higher than the standards of artistic taste. The old masters led them to the old faith. They exchanged the cold formalities of German Lutheranism for the more vivid ritual of that church, over whose altars, and in whose aisles and sacristies, and cloisters they had studied the works of the masters of their adoption, and found in their pure and simple creations, not less the inspiration of genius than the fervor of unaffected faith. Cornelius was born a Roman Catholic. A large number of his fellow Students in Rome, including Overbeck and Schadow, were converted to Romanism, and, as a matter of course, went far beyond him in devotion to their new faith. Their fanaticism, however, for with some it reached that point, gave new ardor to the zeal with which they devoted themselves to their art.

A school of painters formed under such influences, and animated by such inducements, could not have failed of success. Their extravagance was not of a kind to interfere with their progress, for it was the extravagance of simplicity and adherence to the real forms of nature. It was the imitation of a former style, it is true, but that was better as a foundation than conformity to any modern standard.

The King of Bavaria, whose abdication and downfall ought to be lamented by all the painters and paint brushes in Christendom, visited Rome about 1820,

during the residence there of these new enthusiasts of the old school. He adopted their notions of art, and what was more to the purpose, adopted a great number of the artists themselves, and proved a constant and munificent patron of their labors. To him, more than to any other man, Germany is indebted for the success of modern art. Munich is full of the pictures of Cornelius and his disciples, painted under the auspices and directions of Louis of Bavaria.

But to come back to Dusseldorf. Soon after the consummation of the new movements at Rome, and the accession of King Louis, Cornelius was established at Munich, and Schadow, his co-worker, was appointed Director of the Dusseldorf Academy, to which he immediately communicated the spirit and style which they had both adopted, and by means of which a new impulse had been given to German Art.

It was thus that the Dusseldorf school derived the distinctive peculiarities which characterize its works of sacred art. Schadow, since he has been at its head, has devoted himself almost exclusively to the painting of purely religious pictures, and the best productions of the Academy have been of this description. The school, however, has been by no means confined in its labors or in its reputation to this department of art. Some of its most distinguished artists are painters of historical pictures, Landscapes and still life. Many of them are Protestants and ultra Protestants, the religious opinions of both sides of the school being sharpened by contact with each other. At the head of the latter class stands Lessing, who has acquired a great reputation from his pictures of the scenes and heroes of the Reformation, and who is looked up to as the head of the Protestant branch of the Academy.

The "Gallery of paintings by artists of the Dusseldorf Academy," recently opened in Broadway, and which has suggested the foregoing sketch, is only a partial representation of the spirit and style of the school. There are no specimens (would there were) of the works of the painters who have given it its character and prominence. The religious pictures of Cornelius, and Schadow, and Overbeck, and Deger, are too much prized at home to be easily purchased for trans-atlantic exhibition. To be seen and studied, one must visit the churches and galleries of the old world. Nor are there in this collection any paintings by Lessing, or Sohn, or Bendemann, the artists who rank first amongst those who may be called the secular painters of the school. This, we say, not to depreciate the collection, but to avoid giving the impression that it can be regarded as by any means a complete display of Dusseldorf art. Still it is a very choice exhibition, exceedingly *à propo* to the present increased interest in the arts which is perceptible with us, and, as far as it goes, a very satisfactory specimen of the school from which it emanates. It is strong in that pleasing description of cabinet pictures which many of the modern German artists delight in, and in which an artistic or romantic subject frequently helps out defects of style and manner which would be the ruin of larger compositions. It is strong, too, in landscapes by Achenbach and others of reputation in this

difficult department, and fortunately it is not without one picture—The Adoration of the Magi—the first in the catalogue—which exhibits, in its pure and simple details, something of the mystical beauty and unearthly grace which fascinated the German pilgrims at Rome in the works of Fra Angelico and Perugino, and in which they recognised the highest type of Christian art.—*Literary World.*

THE THREE GALLERIES.—The three galleries open in Broadway, the Dusseldorf, the Art-Union, and Goupil and Vibert's, will naturally suggest a comparison of some of the characteristic traits of the three nations to which they respectively belong. It is impossible for any intelligent observer to pass from one to another, without fancying to himself that he can trace in their paintings the same differences which are acknowledged to exist in the social life of the three countries, Germany, America and France.

The Dusseldorf, though it may not represent the highest school of German Art, is as complete a collection as could be desired, if the object were an exposition of the German character. In its domestic scenes, its Harvest Festival, the career of that hopeful *bursch*, Mr. Iobs, whose examination at the university has drawn tears from so many eyes, in the fairy scene, the drinking bouts, the learning of the landscapes and Shakspeare compositions—in all things—the collection is thoroughly and unmistakeably German—as much so to our apprehension, as a collection of *Volkslieder*.

We can distinguish, through all, the intense *feeling* which is the marked peculiarity of that nation of musicians, and which underlies and forms the substratum of their grotesque fancy and humor. They have not the *emotion* of the Italians; when a German sings he does not throw himself out with open gesticulation; he looks upwards and is lost in rapture. See the fair-haired girl in the Harvest Festival, for example: had she been Italian, she would have danced as well as sung: as it is, she might serve almost for a type of German peasant maidenhood: So might the little girl in the fairy scene stand for an embodiment of German childhood. And in Mr. Iobs, his family—the little sister who is crying and the wondering brother—in all the minutiae of the trials of that extraordinary youth—even the professor who is preparing to sneeze with one hand and taking a fresh pinch of snuff with the other, we have only true German humor, based on German susceptibility of feeling.—*Literary World.*

E X T R A C T

FROM THE PLAN OF THE ART-UNION

OF

RHENISH PRUSSIA AND WESTPHALIA.

1. THIS ART-UNION is a Corporation which has its seat at Dusseldorf, where the King of Prussia has re-established the Academy of Fine Arts which existed there formerly, and was dissolved during the ascendancy of Napoleon.

2. It is constituted by a combination of such friends and amateurs of the Arts, as obligate themselves to a yearly contribution of five Prussian Thalers (with difference of exchange, say \$3 $\frac{3}{4}$). This contribution of five Thalers entitles to one share, each member remaining at liberty to subscribe for as many shares as he pleases.

3. Each member receives a ticket for every share he subscribes, and by the number of such tickets, the Paintings which the Art-Union acquires each year by purchase, will be distributed by lot, generally in August or September. The Engravings, hereafter mentioned, will be distributed among all the members.

OBJECT OF THIS ART-UNION.

1. To further and promote the Arts, and consequently to encourage and support Artists—to create a more general interest for the beautiful—thereby causing the Arts to be more applied to the ornament of public life, and thus to obtain opportunities to deliver to posterity their noblest productions.

2. The Art-Union will endeavour to attain its object by the following means :—It will purchase the principal works of the Dusseldorf, as well as of all other German and foreign Artists, who may send their works to the yearly exhibition at Dusseldorf, and of which purchases, such paintings as are adapted to private possession will be publicly distributed by lot among its members. To paintings which by their size and subjects will fill a more proper place in public life, this latter destination will be given.

The means of the Art-Union are further applied to the production of engravings on copper and steel ; also, Lithographies, which will be periodically distributed among all the members. Thus, each member receives at least the value of his yearly subscription, and may besides win a painting of decided merit, and even of great cost.

A subscription-book is laid open at the exhibition-room, and share-tickets will be given by JOHN G. BOKER, who is a member of the Committee of the Art-Union, and their Honorary Secretary in the United States.

NOTICE.—The subscription for the Dusseldorf Art-Union, has been raised to \$4 ; in consideration of which, prizes and prints will in future be delivered at the exhibition rooms free of all charges.

CATALOGUE
OF
PAINTINGS AND ORIGINAL DRAWINGS,
BY ARTISTS OF THE
ACADEMY OF ARTS AT DÜSSELDORF.

 The Paintings are numbered to correspond with the numbers in the Catalogue.

1. The Adoration of the Magi,

Steinbrück.

This Painting has obtained a great reputation in Europe, and has been judged to be, in many respects, superior to Correggio's celebrated "Holy Night," in the Dresden Gallery. The diffusion of light from the Holy Child will be admired by every beholder.

The picture of the highest aim here—"The Adoration of the Magi," by Steinbrück—has the merit of being in conception and execution worthy of its subject, and to say this is to say much. Too often do we see a sacred subject painfully profaned by the extravagance or imbecility of the artist, and even in the works of some of the great ones of the past, the imposing influence of a grand conception is not unfrequently weakened by the obtrusion of ludicrous anachronisms and degrading triviality. Indeed, with numbers who are not accustomed, or may not be able to separate the essentials of a picture from its accidents, these faults are fatal to many noble works, and are the causes, perhaps, of not a few of the sneers levelled at the admirers of the "old masters." But from similar errors all can now be free, though not possessing the genius which made those errors tolerable. The composition of Steinbrück's *Adoration*, its general purity and solemnity of tone, and its admirable management of light and shadow, raise it to high eminence in the lofty range of art to which it aspires. The group which, still in the clear darkness of the night, points to the star above the stable, the figure of Joseph half in shadow and half in light, the girl who, leaning from the outside on a beam, bends her face in till it is bathed in the holy light, the hesitating steps of the blind shepherd and the heavenly expression of countenance in the attendant angels, are some of the fine points in the picture.—*Cour. and Eng.*

THE DUSSELDORF GALLERY OF PAINTINGS.—We would draw public attention to this beautiful collection of paintings, by living German artists of the Dusseldorf School. We could fill a column with the beauties of this collection, one of the best that has ever been exhibited in our country, but must content ourselves with mentioning a few: the picture of the "Reapers returning from work," is a most beautiful production, and well-deserving of particular attention. A small painting of the "Wine Testers in a Cellar," is capital, the expression of the faces of the testers, shows plainly how far they had gone. But the gem of the collection, is the "Holy Night," the effect of the light in this picture, emanating from the Divine Infant, is wholly indescribable, and must be seen to be appreciated, as anything we could say, would be insufficient to convey a correct idea of its beauties.—*Evening Express*.

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| 2. Entrance of Columbus into Barcelona, after his Discovery of America, | <i>Pluddemann</i> |
| 3. The Departure of the Student for the University, | } <i>Hasenclever</i> |
| 4. The Student's Examination at the University, | |
| 5. His Return Home, | |

The preceding three paintings are by Hasenclever, for whose fame they laid the foundation. Their idea is taken from a popular German Poem, called the "Iobsiade," caricaturing the career of a German Student and German Universities, sixty years ago. No. 4 is the sketch of No. 106, a larger painting, containing more figures, and which has obtained a European reputation. It is being engraved on copper, and the plate is now nearly finished. The impression underneath was taken in 1849, to test the progress of the plate. Subscriptions will be received at the exhibition room. The prices have been fixed lower than perhaps was ever before done for a copper-plate print of the same size with so many figures.

The humorous pieces by Hasenclever, are full of merit, more so than is usual with German painters, who succeed better in the grotesque than in the humorous. The three pictures illustrative of the University Student's career, are remarkable for keen satire and nice discrimination of character. They are also better in color than most of the pictures on the walls. In the "*Wine Testers*," the different expressions of tasting are admirably given; and the wise look of many of the personages will provoke a smile from those who have been present at such scenes.—*Courier*.

6. A Landscape, from original scenery near Dresden, *Pulian.*

7. A Landscape representing a ferry-boat on the Rhine,
near Dusseldorf, *Sonderland.*

Has been lithographed, as is seen by an impression underneath.

8 & 9. Two Cattle Pieces, *Simmler.*

With Landscapes by Andreas Achenbach.

10. Still Life, *Lehnen.*

Lehnen died last summer, after having acquired much fame for these subjects.

11. Interior of an Italian Church, *Guerard.*

12. Falstaff Mustering his Recruits, *Schrodter.*

Taken from Shakspeare's Henry the IV. Schrodter's talent stands pre-eminent, and this Falstaff is considered to be his master-piece.

One of the most charming works in the Gallery is "*Falstaff Mustering his Recruits*," by Schrodter. In color we consider it undoubtedly the best figure-piece here; it has equal merit in *chiaroscuro*, and is full of the exquisite humor of the scene. The fat knight's swaggering attitude, and impudent expression, the character given to the "woman's tailor," who needs not his scissors to tell his trade, the management of the light in the recess behind Falstaff, and the introduction of the little page with the sword, appear to us the fine points in the work, which is one of admirable keeping and rare completeness.—*Cour. and Eng.*

13. Autumnal Landscape, *Scheuren.*

14 & 15. Two small Landscapes, *Scheuren.*

16. The Fairies, *Steinbruck.*

The same artist who painted No. 1. This painting is doubtless one of the most beautiful productions of modern Art. The subject is taken from a German Poem called "The Fairies," by L. Tieck.

PAINTINGS BY THE DUSSELDORF ARTISTS.—The city of Dusseldorf, on the Rhine, boasts a school of design which is renowned all over the world, and which has been the occasion of assembling at that point some of the most eminent painters of Germany and the age. A

large collection of pictures, by these artists, has lately been brought to this city. A few of them, which we have seen, are exceedingly beautiful.

One of these represents the fairies doing homage to a peasant girl. The expression of innocence and pleased surprise in the face of the girl is admirably given, as the supernatural beings around her perform their gambols and offer their gifts. This painting is by Steinbruck, who has also a picture of the Adoration of the Magi in the collection.

This is a picture of the modern German school of religious painting, re-producing the devout manner of the early ecclesiastical painters. It is full of dignity and feeling.

There is also a capital picture by Camphausen, representing an English castle just captured by the Roundheads, who are binding the hands of the Cavaliers who had defended it. It is full of action, and every part of it furnishes matter for study.

A selection from these pictures, we understand, will soon be exhibited to the public. They will form a most interesting and attractive collection.—*Evening Post*.

"*The Fairies*," by the artist of the Magi, is a work of equal excellence in another and a lighter vein, and one which will awaken quicker and wider admiration. It is a charming piece of fancy, and as chaste as it is charming. We cannot help mentally contrasting it with what it would have been, under French treatment. The water through which these elves—they are not children or child-like, or intended so to be—push the delighted and bewildered girl, is beautifully limpid; we have never seen painted drops so transparent and mobile as those which stream from the lip of the brimming conch which one of the little imps heaves up.

The attitude of the one pushing, and the pensive air of the one sitting abstracted in the bow of the shell, are triumphs each in their way. So are the broad leaves, on one of which a rollicking little sprite has cast himself at full length. The surface of this picture is too elaborately worked; it has an enamelled look, which detracts somewhat from its charms. This is also the case with the *Adoration*, and in fact is not an uncommon fault in the collection. It is impossible for breadth of effect, or depth or transparency of color to exist with this enamelling. Aside from this fault the picture is, with the exception of Becker's *Reaper's*, and one or two landscapes by Achenbach and Gude, the most perfect in the collection.—*Cour. & Eng.*

17. Scenery on the Rhine, near Dusseldorf,

John

18. A Fruit Piece,

Preyer.

Preyer ranks as one of the first of modern European artists for Fruit Pieces and Flowers, and justly so as is proved by this piece.

Good Fruit Pieces are very rare; but No. 18, by Preyer, is entitled to high praise. The Fruit is well chosen, well arranged and well painted. The dish in which it lies is an extremely graceful fancy.—*Albion.*

19 and 20. The Artists of Dusseldorf,

Boser.

Faithful portraits, all taken from life. A lithograph has been taken from No. 19, of which an impression hangs underneath. The Landscape of No. 19 is by Lessing.

21. Portrait of a Lady,

Hildebrandt.

Same artist who painted Nos. 25 and 26.

22. Cid and his Sons, from Spanish History,

Grasshoff.

23. The Wine Testers,

Hasenclever.

24. A Landscape—Return from the Chase,

Schulten.

25. Othello and Desdemona,

Hildebrandt.

26. The same subject on a smaller scale,

Hildebrandt.

No. 25 was painted for the King of Prussia, and H. took it to Berlin for delivery, when the revolution broke out, which induced him to return to Dusseldorf without even placing his painting before the King. H. painted, some years ago, the "Death of the Sons of Edward," which painting was greatly admired, and for which £2,000 has been offered in vain to the possessor, Mr. Von Spiegel, at Halberstadt.

The scene of Othello rehearsing his adventures and warlike achievements to Desdemona. In the whole compass of painting which it has been our fortune to see, we remember nothing superior to that Desdemona. There is great merit, merit of every sort in the whole picture—in composition, color and expression—but the face and figure of Desdemona, the soul looking out at her eyes upon the being whose narrative had fascinated, the absolute intentness of

interest could not, as it seems to be, more happily rendered on canvas.—*Cour. and Eng.*

THE FINE ARTS.—THE DUSSELDORF GALLERY.—We do not believe that the great merits of the Dusseldorf gallery of paintings are as well known to the public as they should be. It is true that we have the national exhibition now open, principally of portraits, and the Art Union—a very attractive, gratuitous lounge—is constantly producing some American works of art deserving of high praise; but in this gallery we have a choice collection of gems of living masters, collected at great expense. The eye is not bewildered by a crowd of pictures—old and new masters blended confusedly—of great merit and of moderate pretensions. Every picture in the Dusseldorf gallery is a study, with different shades of merit, but each possessing some distinct excellence. We certainly do think, although some differ with us, that "Othello relating his adventures to Desdemona," is a most exquisite work of art, and a picture which, if exhibited by itself, could not fail to be attractive. The earnest zeal of the black general (made black by the artist as he really was,) the interest and deep attention of Desdemona, the noble and commanding head and figure of the Senator Brabantio, the astonishment of the page, the architectural designs of the saloon, and the exquisite finish of the costumes and properties, constitute this picture a study on which the eye never tires. It is one of the best of the modern school we have ever seen. There is a gentleness, sweetness and captivating innocence in the face of Desdemona; a manly, soldier-like character in the figure, countenance and splendid costume of Othello; a stern dignity in the recumbent posture and strongly-marked face of the father—all of which unite in stamping the artist with the highest impress of genius. Visitors greatly admire the Falstaff, so full of point and humor, and other Shaksperian subjects, which we were somewhat surprised to see the Germans so familiar with. "The Adoration," is also a wonderful picture for its extraordinary management of light, and the landscapes of that rich and varied country are beautifully conceived and ably executed.—*Sunday Times.*

Hildebrandt's *Othello* and *Desdemona* seems to us one of the most fascinating of modern pictures, and without exception the most painful. To see such a love as Hildebrandt has painted in Desdemona's eyes, given to a great grinning negro with rings in his ears, by a woman not of his own race, and such a woman too, is surely enough to convert any one to Calhounism. True, a woman might be supposed to find consolation in the fact that the rings are rubies, but not such a woman as this Desdemona. We wonder if the painter

had in his mind the famous comparison, "like a rich jewel in an Ethiop's ear." It would seem so. And this reminds us that Shakespeare nowhere calls Othello an Ethiopian, neither does he apply the term to Aaron in the horrible *Titus Andronicus*; but both he continually speaks of as Moors; and he has used the word elsewhere, and certainly had use for it as a reproach in the mouth of Iago, it seems to us that he must have been fully aware of the distinction between the two races. Indeed, we could never see the least reason for supposing that Shakespeare intended Othello to be represented as a negro. With the negroes the Venetians had nothing to do that we know of, and could not have, in the natural course of things, whereas with their neighbors, the Moors, they were brought in continual contact. These were a warlike, civilized and enterprising race, who could furnish an Othello; whereas the contrary has ever been the condition of the negroes. We are aware that John Quincy Adams endeavored to prove that Othello was a negro, and that Retzsch has made him so in his outlines; but to us the Ex-President seems to reason with less than his usual acumen, and the great draughtsman to fail in embodying Shakespeare's noble captain. Hildebrandt's Othello, too, has the negro gaudiness of dress and extravagance of action. He is repulsive, and we wish to see a solid wall built up between him and the lovely lady who looks upon him with such overflowing and passionate emotion.

The artist's conception of Desdemona, though not exactly our own, we admire; and in this we believe that we differ from the majority by whom she is thought to be too womanly, too earnest and passionate, and too magnificent. Desdemona is a character which can hardly be embodied with the hope of winning very general approval. Such is the interest she inspires that almost every imaginative mind has formed to itself its own ideal of her, any deviation from which by an artist will be deemed a blemish. But we must dissent from the opinion entertained by many on this point, and defend the painter's conception. We think that her character is regarded in too partial a light. Because her father speaks of her "delicate youth;" calls her a "maiden never bold; of spirit still and quiet," and says that she was "so opposite to marriage that she shunned the wealthy, curled dearlings of our nation," some seem to think her a good little girl, who spoke when spoken to, said "sir," washed the cups and saucers after breakfast, and had serious thoughts of entering a convent. They seem to forget that she is spoken of as of "high and plenteous wit and invention;" that on the very night of her marriage, she before the Senate speaks boldly, though modestly, to her father of the change in her relation; that she says to the Duke, who asks her if she will go with Othello,

"That I did love the Moor to live with him,
My downright violence and storm of fortunes
May trumpet to the world."

they forget that Cassio says she has "an inviting eye" though "right modest," and that she herself told Othello—not yet her declared lover—that "she wished that heaven had made her such a man," and bade him if he had a friend who loved her, to "teach him how to tell his story and that would woo her." Is this indicative of a timorous girl? Is there not here calm self-reliance, deep emotion and strong passion? And are these at all inconsistent with youth, modesty, a quiet spirit and indifference to all suitors save one? It seems to us that the careful observer would look for these in the gentlest, most reserved of those who have attained to early womanhood. Why, the very fact that Desdemona gave her love, unasked, to a mature man, a famous captain, one "rude in speech, and little blessed with the soft phrase of peace," shows why she shunned "the wealthy, curled dearlings."

Desdemona has always seemed to us a girl of vivid imagination, much self-reliance, strong passions, and unbounded devotion; who had attained to early womanhood without the influence of a mother's counsel—for we nowhere hear of her mother. Being such a one, she becomes, as such women ever do, "subdued to the very quality of her lord." She shows herself, in her conduct to him, almost the very opposite of what she was to all others, and gives up for him her station, her father's love, her maiden modesty, her happiness, and finally her very life itself almost without a question or a murmur.

But Desdemona is found too magnificent, too stately, in this picture, for her whom the "house affairs" would draw from the company of her father and Othello. Surely this objection is founded on a misconception. Desdemona's house affairs, were not affairs of pots and pans. In those times the loftiest ladies, saving queens, overlooked the house affairs, and Desdemona was the mistress of her father's household; for, as we have before remarked, her mother was dead, and with the household of a man of his degree, she would find quite enough in its superintendence to occupy her, without being called upon to soil the tips of her fingers, or hold up the train of her robe. Desdemona, too magnificent! She who was the daughter of a Venetian magnifico, a Senator! who had the wife of a man of Iago's rank for her waiting woman! a noble lady of that queenly city, of whom Byron says,

"Her daughters had their dowers
From spoils of nations, and the exhaustless East
Poured into her lap all gems in sparkling showers,
In purple was she robed, and of her feast
Monarchs partook and deemed their dignity increased!"

How could a painter make such a woman other than magnificent ?

The drawing of this picture is excellent, and shows great study of the model. The light too, is beautifully managed. What can be finer than its effect upon the shoulder of Desdemona, on the beard of Brabantio, or the translucent ruddiness it lends his ear ? The head of Brabantio is a noble one, and finely modelled ; the draperies and jewels are fine ; but we hardly notice them with two such heads in the picture as those of Desdemona and her father ; and the gaping wonder of the little page who bears away the wine, is a happy stroke of nature. All is well, save that great, grinning blackamoor.

—*Cour. & Eng.*

27. The Reaper's Return Home,

Becker.

The beauties of this painting have been much appreciated. Becker ranks in the first class of German artists.

If it be ever allowable to recommend one's own wares in a catalogue, it is so with No. 27, to which, indeed, attention may well be called.

It is by Becker, and a most charming piece of workmanship it is, reminding us, in style and subject, of some of Leopold Robert's best.

—*Albion.*

Who has not been touched by contemplating these Reapers. Becker has painted here a beautiful idyl, thoroughly German, and yet so full of natural feeling, so expressive of simple happiness and heartfelt content that it will win sympathy—and that is more than admiration—in every country and from all healthy minds. The ease of all the figures here, their motion, their well poised attitudes, particularly that of the man snapping his finger at the child, the warm, sunny light which falls upon the group from behind, gilding the fold of the homely drapery, are worthy of all admiration. The picture is rich and clear in color, but the horizon is perhaps somewhat too purple.

—*Cour. & Eng.*

28. The Battle of Ascalon, in the year 1099,

Camphausen.

Godfrey of Bouillon, conquers the Saracens under the battle-cry, "God wills it," (Deus lo volt.) Near him are the banners of the Holy Cross, and of Jerusalem, and he is followed by the Archbishop, carrying the Holy Lance. In the foreground, on the left, is seen old Raymond of Toulouse, and on the right, Tancred of Tarent, in combat with Ethiopian foot-soldiers.

29. Dutch Sea-shore, Shipping in the Offing,

Andr. Achenbach.

30. Effect of Sunset in the Forest,

Andr. Achenbach.

31. Norwegian Scenery, with Glaciers,

Andr. Achenbach.

In landscape, Achenbach and Gude bear the palm. What a beautiful representation of Nature in her wildest moods is Gude's "Norwegian Scenery with Bears." How palpable the clear atmosphere beyond the mountain tops! How rich the color! How bold and broad the general effect, and yet with what nicety the details are finished, even to the torrent's spray, the rocks and the fern leaves!

Achenbach's "Norwegian Scenery with Glaciers," is full of poetry, and as full of fine painting. The mist, the lonely firs, and the settling flock of water-fowl, whose screaming one might be excused for listening for, are alike evidences of the painter's imagination and skill. The "Dutch Sea-shore," by the same artist, is an admirable water piece, one of the gustiest things we ever saw on canvass; but in power it is second to the "Storm on the Coast of Sicily," in which Achenbach has shown great daring, and that he has a right to dare. The picture is a mere contest of wind and water below, and of wind and clouds above; the skurrying vapor and driving spray being made prismatic by the almost horizontal rays of the sun. The management of the clouds near the sun, is both truthful and skilful. "The Effect of Sunset in a Forest," is an equally successful attack of an almost equally difficult subject. The yellow glow which pervades the picture may seem unnatural to some, but those who have much experience in wood life, will hardly deem it so. The flock of sheep is very skilfully introduced.—*Cour. & Eng.*

32. Storm on the Coast of Sicily,

Andr. Achenbach.

THE DUSSELDORF GALLERY.—In noticing this collection, in the *Albion* of the 21st ult., we reserved our opinion of one picture, having then seen it at a single visit under a very unfavorable light. It is numbered 32, and called in the catalogue, "A Storm on the Coast of Sicily." We have now quietly looked at it several times, and have no hesitation in pronouncing it a very remarkable work of Art. It must be seen by the afternoon's light, or no opinion can fairly be formed of it; for, in addition to its very peculiar treatment, it has a glass plate over it, which interferes materially with a proper examination of its merits, and almost hides them at other times of day. Those who are familiar with J. M. W. Turner, the English painter, may imagine one of his boldest effects, wherein at first sight the coloring appears exaggerated. The sun is breaking through a stormy sky, lighting up the crests of the waves, and gilding portions of a rocky foreground. There are no figures, there is no shipping. Sea, sky, and rock make up the picture. It appears to us that the storm is past, though the main body of the water seems

driving rapidly from left to right, as though a strong current were setting in that direction. This is one of the singular and striking effects that this painter has conceived and embodied. Another is the character given to his transparent waves in the foreground. They are neither rolling, nor breaking, but are literally rising, (jumping we might almost say,) as one may see them in a vexed and thoroughly troubled ocean, when the fury of the wind has subsided. These irregular, abrupt, perpendicular jerks must have been remarked at times by those who keep their eyes open in a storm, on the coast or at sea. Achenbach has boldly represented them, and though probably pronounced unnatural by the careless observer, they may be here and there recognised as true to nature. To conclude, for it is next to impossible to describe such a subject, we will only say that this picture has heightened our idea of the genius, originality, and skill, of the Dusseldorf Artists.—*Albion*.

33. Norwegian Scenery, with a Cataract,

Leu.

34. Mountain Scenery after Rain,

Weber.

35. Norwegian Scenery, with Bears painted after Nature,

Gude.

There are two Landscapes in this collection which are as fine as anything of the kind that we can call to mind. Both are by an artist utterly unknown to us, as we do not profess, in common parlance, to keep the run of the moderns. His name is Gude. No. 35 is the first, which we would single out as the gem of the whole gallery. It represents "Norwegian Scenery, with Bears painted after nature." The eye looks up a torrent forming a succession of waterfalls, to a mountain of considerable elevation that rises in the back ground. Heatherly plants and stunted fir trees show the soil and climate—nor is the rocky scene one of particularly striking character. But the treatment is masterly. The aerial perspective, the vapour from the falling water, the quiet tone of the foreground, the sense of solitude befitting the scene, despite Bruin, and a pathway running upwards by the stream—here is a combination of excellence that makes up a very perfect picture. As for the Bears, they are in the catalogue, and they are in the picture; but they figure less conspicuously in the latter than in the former, not sitting palpably for their portraits, but regularly toned in—one sucking his paws, the other eyeing his shadow on the path, and both mere sketches—so that without the hint you might almost stumble over them. This admirable work of art is of large cabinet size. We trust no one will *hurry* past it.

No. 36 does not hang next to the foregoing, but opposite the door. It is also by Gude, and is described as "Morning, and Reindeer Hunters,"—a picture of almost, nay, of quite equal merit. The scene forcibly reminds us of a familiar view of the Jungfrau from the Wengern Alp,—one often engraved and painted. The masses of snow and glacier are yet in the shade, whilst the rising sun has touched with light the very topmost summit of the mountain. The hunters lie couching behind a rock, and the herd of deer further off are, like those real Bruins in No. 35, kept properly in their pictorial places. Ordinary artists give stationary figures in a landscape the same importance that they have in the spectator's eye when they move across it. Yet every one knows how long an animal or a human figure escapes detection amidst wood and rocks whilst keeping close. One need not have tracked Indians or hunted deer to be well aware of this. Will not a mouse in your room be unnoticed until it begins to move? Attention to this point is no slight merit in a picture, as the short sighted artist may fancy that he sacrifices effect by toning down his figures.

Our last remark applies equally to No. 41, a most able and truthful landscape by Lange, called "Storm in Autumn, with a Stag Hunt." How many common-place daubers reverse the order, and paint "Stag Hunts with a Storm!" To the three already mentioned, we must add with high commendation, No. 31, by A. Achenbach, "Norwegian Scenery, with Glaciers," a picture full of sentiment, and clothed in gloomy grandeur, appropriate and picturesque.

These four landscapes are alone sufficient to make the exhibition one of great attraction to the lover of the Arts, and to stamp the Dusseldorf school with originality and merit. There are two other pictures by Achenbach, that must not be overlooked. No. 30, "Effect of Sunset in the Forest," and No. 32, "Storm on the Coast of Sicily." They are both bold, and original, and could scarcely have come off the easel of a mediocre artist. The former is very clever. The eye looks into the woods filled and lighted brilliantly with the hues of an unclouded sun, nearly level, through which, in some parts of the picture, objects are scarcely perceptible. The other is a very ambitious portrait of a Stormy Sea, in which an attempt is made to pourtray it very faithfully. The morning light, under which we saw it, was so unfavorable, that though not prepossessed in its favor, we should not like to pronounce a positive opinion on its merits.—*Albion*.

36. Morning and Reindeer Hunters,

Gude.

37. Norwegian Mountain Cottage, with Cattle,

Gude.

38. Italian Scenery, with Fishermen, *Oswald Achenbach.*
(Brother of Andreas Achenbach.)
39. Italian Scenery, Sunset, *Oswald Achenbach.*
40. Norwegian Winter Landscape, *Sall.*
41. Storm in Autumn, with a Stag Hunt, *Lange.*
- "A Storm in Autumn, with a Stag Hunt," by Lange, is another very successful and pleasing picture. The artist has conveyed the impression of a hot, damp wind, with the happiest effect. The low, thin clouds, are well painted, and in good keeping with the subject.
—*Cour. and Enq.*
42. Autumnal Storm, *Schirmer.*
43. Summer Scenery on the Neers, with Fish-pond, *Schirmer.*
44. Winter Scenery in the Netherlands, *Hilgers.*
45. People Shipwrecked, Scenery in Normandy, *Miss Bauman.*
46. The First Frost, *De Leuw.*
47. The City Hall of Ghent, Inauguration of a Burgo-master in the time of the Spaniards, *Pulian.*

This artist is eminent for architectural paintings, and has probably no equal in Europe. The figures are by Carl Classen.

THE DUSSELDORF GALLERY has been re-arranged and seventeen new pictures added. Some of the works which were hung out of sight have now been placed within view of the visitor. Among these, we notice, with pleasure, the large architectural piece by Pulian, which will well repay the close inspection of it, which is now made possible. The additions are chiefly landscapes. Of the compositions in figure, we were much pleased with "Henry VIII and Anna Boleyn," by Leutze, which, although not so remarkable in point of expression as several of his other works, is extremely agreeable in color and the clearness and brilliancy of its effect of light. The monarch sits upon a raised platform in an oriel window, the lady being at his feet. The light streams in a broad mass upon the figures, throwing the colors of the armorial designs in the stained glass upon the wainscoting beyond.—*American Art-Union Bulletin.*

48. Malvolio—a Sketch, *Schrodter.*

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| 49. The incantation of a Norwegian Soothsayer upon a Sick Child, | <i>Tidemand.</i> |
| 50. Henry VIII and Anna Boleyn, | <i>Leutze.</i> |
| 51. A Father's Farewell Blessing, | <i>Schrader.</i> |
| 52. Children Expecting the Pilot, their Father, | <i>Schrader.</i> |
| 53. The Bride Adorning Herself, | <i>Boser.</i> |
| 54. The Police Hour, | <i>Hasenclever.</i> |
| 55. Life in the Cellar, | <i>Hasenclever.</i> |
| The figure on the right, with a cigar, is a portrait of the Artist. | |
| 56. The Pious Singing Virgins, | <i>Koehler.</i> |
| 57. The Poacher's Death; a story of the Game Laws of Germany, and a painting of powerful expression, | <i>Hubner.</i> |
| 58. The Lovers' Quarrel, | <i>Hubner.</i> |
| 59. The settled Lawsuit, or a Wine-growing Peasant and his Pettifogging Lawyer, | <i>Hubner.</i> |
| 60. Tyroleans at a Well, with Cattle, | <i>Canton.</i> |
| 61. Tyroleans Travelling, | <i>Canton.</i> |
| 62. Napoleon's White Horse taken by the Prussians after the Battle of Waterloo; painted after life, | <i>Meister.</i> |
| 63. The King Tiger, painted after life, | <i>Lachenwitz.</i> |
| 64. Two Parrots and a Dog, | <i>Lachenwitz.</i> |
| 65. Hilas, | <i>Steinfurth.</i> |
| 66. The Loving Mother, | <i>Eybe.</i> |
| 67. The Lute Player, | <i>Miss Bauman.</i> |
| 68. Trees after Rain, | <i>Hulser.</i> |
| 69. Winter Landscape, with a Dead Horse, | <i>Lange.</i> |
| 70. Mountain Scenery, | <i>Klein.</i> |
| 71. A Jackass and Sheep, | <i>Osterhut.</i> |
| 72. Italian Shepherds, | <i>Maassen.</i> |

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| 73. Castle Rheinstein, on the Rhine, | <i>Breslauer.</i> |
| 74. Court-yard of Castle Elz, on the Moselle, | <i>Ehemant.</i> |
| 75. Mountain Forest in the Evening, | <i>Hulser.</i> |
| 76. Landscape near Naples, | <i>Guerard.</i> |
| 77. Norwegian Landscape, | <i>Becker.</i> |
| 78. Christ Tempted by Satan, | <i>Elzner.</i> |
| 79. Dutch Chateau on a Swamp, | <i>Hilgers.</i> |
| 80. The Puritan and his Daughter, | <i>Leutze.</i> |
| 81. The Obstructed Well, | <i>Hubner.</i> |
| 82. The Wood Stealer, | <i>Hubner.</i> |
| 83. Cloister near Alcome, in Sicily, | <i>A. Achenbach.</i> |
| 84. Surprise by Cossacks, | <i>Sonderland.</i> |

There are many other pictures of merit which we cannot notice particularly. "The Flower Girl," by Boser, is charming in expression. "A Surprise by Cossacks," by Sonderland, is full of genuine confusion, which is not easily put in a picture. "Henry VIII and Anna Boleyn," by Leutze, is a beautiful bit of coloring,—which may always be expected from this artist. Nor can we pass Hilger's "Winter Scenery in the Netherlands," without a word of commendation. It deserves more.—*Cour. and Eng.*

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| 85. Too Late for the Mail Coach, | <i>Sonderland.</i> |
| 86. Northern Mountain Landscape, | <i>Dahl.</i> |
| 87. Sea Beach near Scheveningen in Holland, | <i>Adlof.</i> |
| 88. Canal Lock in Winter, at Amsterdam, | <i>Adlof.</i> |
| 89. A Serenade in Venice, | <i>Wodick.</i> |
| 90. Landscape, with Sheep, | <i>Scheuren.</i> |
| 91. A Castle Invaded by Puritans in the time of Charles I., | <i>Camphausen.</i> |

There was another fine picture, of smaller size, admirable as a composition, and full of life-like and startling contrasts, presenting a scene in the civil war of Charles I. of England, at the moment of the capture of a Cavalier's stronghold by the Roundheads. There is history and character in every personage, in every accessory, even in the days introduced into this picture. It is a study for a day.—*Cour. and Eng.*

92. Morning Landscape in the Tyrolese Mountains, *A. Schulten.*
93. Scenery of Wendelstein, in the Bavarian Highlands,
A. Schulten.
94. Scenery of Salzburg, in Tyrol, *Pose.*
95. Scenery of Obersee, in Tyrol, *Pose.*
96. Landscape, with Architecture, *Pulian.*
97. Landscape, *Leu.*
98. Rudolph of Habsburg, whilst Hunting, doing homage
to a Priest carrying the Sacrament—from Schiller's
Poem, "Rudolph of Habsburg," *Carl Classen.*
99. The Flower Girl, *Boser.*
100. Vase, Fruit and Flowers, *Van Oss.*
101. Landscape, *Lessing.*
102. Wounded Prisoners Escorted by Puritans, in the time
of Charles I., *Camphausen.*
103. The Poor Weavers of Silesia and their Employers, *Hubner.*
104. Norwegian Alpine Scenery, *Leu.*
105. The Larger Examination of the Student, referred to
in the remarks to Nos. 3, 4 and 5, *Hasenclever.*
106. Landscape, *Hengsbach.*

NEW ADDITIONS.

Most of the following Pictures have not yet been varnished.

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| 107. The Holy Child, | <i>A. Muller.</i> |
| 108. Magdalena, | <i>Deger.</i> |
| 109. Landscape, | <i>Lessing.</i> |

This landscape, as also No. 101, deserve to be looked at with attention, for Lessing is celebrated no less for his landscapes than for his historical paintings. See Count Raczyński's remarks, folio 41, and the Courier's criticism, folio 32.

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| 110. Germania, an Allegorical Painting, by | <i>Koehler.</i> |
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The struggle of the German people in the year 1848, gave rise to this composition. Germania, the Goddess of Germany, sleeping on a bear's skin, is awakened by Justice, accompanied by Liberty, (the latter represented by a young girl,) when with her right hand she grasps the sword, and with her left lays hold of the Imperial crown, chasing away the demons of despotism and discord. Mr. Schadow, the Director of the Dusseldorf Academy, considers this painting to be one of the most masterly productions of this school, and does not believe that there exists an artist in Europe, capable of reaching the grand and noble style of painting of the old Venetian masters so thoroughly, as Koehler has done in this work. It was only just finished, when Mr. B. purchased it, and during the fortnight that it was exhibited at the Academy of Dusseldorf, it obtained general admiration.

THE DUSSELDORF GALLERY.—This collection of paintings, from a school which has formed, and is forming, some of the ablest artists of the age, may, without doubt, be considered the most popular of the three or four which are open to our public. The pleasing nature of the subjects of the different works, and the general ability and extreme fidelity with which they are painted, secure them a favorable attention which might be denied to productions of longer established reputation, but less interesting in their themes, and more ideal in their

treatment. Some time since we spoke at length of the merits of most of the prominent works in the collection, and have since noticed one or two pleasing additions to it; but there have been recently added nearly fifty works, many of which are of such excellence as to challenge, at least, passing remark. Of these, fifteen are oil paintings, and the others drawings. Among the latter, some are of admirable excellence, and hardly inferior in interest or skill to some of the best of the former. We especially commend to notice, No. 32, "Children's Bacchanals," by Mintrop, of which we hope to speak more particularly hereafter.

First among the new paintings is No. 110, "Germania," by Koehler. It is an allegorical representation of the struggles of Germany in 1848; but whether from the intrinsic interest of the subject, or the poetic power and mechanical skill of the artist, it wins far more favor than painted allegories usually do. At the risk of being charged with a want of sympathy for the cause of liberty, we will say that we think the success of the work is owing entirely to the ability of the painter. A good cause, or even a bad one, may be aided by a great and stirring picture; but we do not believe that a bad picture was ever materially helped by the justness of the sentiment it embodied, or the excellence of the moral it conveyed. Art has within itself the only elements of success in Art. The world is full of the stupendous failures of those who thought they were painting great pictures or writing great poems, because they treated great subjects, when in fact, the vast proportions of their themes could but pignify their already dwarfish powers; and on the other hand, a large number of the greatest creations of the pencil and the pen, works at which the world has for hundreds of years stood in wondering, loving admiration, have lowly themes and humble subjects. The inspired artist is the only true *MIDAS*, whatever he touches turns to gold; but his imitator, to whom the god has given no power, turns even gold to lead.

We are even inclined to pay Koehler the compliment of thinking that he has succeeded in spite, rather than by reason of his subject. Allegories are too stiff and formal in their proportions to give pleasure in themselves to us of this day; we have put them away along with the starched ruffs and rectangular pleasure grounds, of two hundred and fifty years ago. But let us look at "Germania," simply as a picture, and we shall find that, as has been said of the allegory of the Faerie Queene, if we do not trouble it, it will not trouble us.

Germania is a female figure, of noble proportions, who is just roused from sleep by Justice and Liberty. She starts from the bear's skin on which she lay, and her right hand seizes the Imperial

sword, and her left, the crown. Despotism and Discord flee affrighted from her face. The composition is simple and easy of comprehension, and the figures are marked with appropriate and distinctive character. The principal figure is grand indeed, both in form and expression. She is in the fulness of womanhood, and has more of the truly heroic in the mould of her face and figure, than we remember to have seen in any modern painting. Her head is particularly fine, the features are exceedingly well modelled and admirably expressive of the motive of the composition, which is the embodiment of the sentiments of outraged Justice and waking Freedom. One of the finest points in this figure, is the hand which grasps the sword. There is a world of energy and desperate determination in the clutch of its finely formed fingers. The drapery is exceedingly simple, and grand in effect; unlike that in too many of the Dusseldorf pictures, it is drapery only, and not elaborately painted stuffs; it falls in noble and easy folds about the half risen figure. In color the work is good, very good, but we cannot forbear wishing that it had been painted with a little fuller, warmer pencil, and that the tone had been a little lower; the gray shadows and half-tints too, help this cold effect of color.

The secondary figures are finely treated,—sufficiently prominent to have their full force in explaining and arousing sympathy with the sentiment of the composition, and not so much brought forward, or so elaborated as to divert attention from the principal idea. The face of Liberty is a happy conception, beautiful in itself, and doubly beautiful as the appropriate embodiment of a sentiment. Its nobility, its frankness, its purity and calm happiness, cannot be regarded without a thrill of delight in the heart of the beholder. Justice is almost equally truthful, and therefore not equally winning. The inflexible goddess cannot charm, but must be satisfied with the cold approval awarded by reason; she is an ungrateful subject even to a sculptor,—doubly so to a painter. Despotism and Discord bear chains with a torch, their appropriate emblems, and have their twisted and combined locks bound with serpents. They are sufficiently hideous to gratify the hatred of the most enthusiastic republican, of whatever color. We must admit "Germania" to be the best specimen of the higher style of Art in this admirable collection, perhaps the finest in the country; but still it is difficult for us to yield even to "high art" our preferences for such charming works as Hasenclever's "Students' Examination," Becker's "Reapers' Return," and Schrodter's "Falstaff and his Recruits." Of other fine additions to the collection, we shall speak hereafter.—*Cour. & Eng.*

THE DUSSELDORF GALLERY.—The attractions of this collection of excellent modern paintings seem ever fresh to the public; indeed we

have never had a gallery here which for so long a time continued to command the public attention, all others having been forgotten or neglected in the course of a few months, however successful they were at first. We have already noticed among the fifty additions which have lately been made here, the *Germania* of Koebler, a work of the first rank in form and composition, but there are others which are even more pleasing, although less grand in subject.

Among the landscapes, No. 109, by Lessing, must attract attention and win admiration, both for its intrinsic excellence, and as being from the pencil of the acknowledged Prince of Dusseldorf Painters, whose greatest work will soon be exhibited here. This landscape is composed very simply. An undulating foreground is shut in by two huge rocky eminences, through a gap in which a level distance appears. The disposition of the rocks is so perfectly that of nature, and their texture is so well expressed, that it seems as if one could study geology among them. The distance is very charming, and soothes the eye which has rested long upon the rough foreground, that strives to shut out its quiet beauty. But the finest portion of the picture is the sky, which is filled with light clouds, whose position, form, color, and whose motion almost are expressed with great truth. In the foreground is an oak finely drawn and colored, but lacking atmosphere in its foliage. This, however, may be owing to its position in the composition, as it stands directly before one of the large masses of rock.

No. 111. *A Stag attacked by Wolves*, is an excellent picture; in form particularly good. The combined eagerness and cowardice of the wolves, is well expressed: in the Stag, however, we find not quite enough spirit, and too great an expression of pain. The snow storm is good, and enhances the effect of the scene. This picture gives us a higher idea of Lachenwitz's powers than his *Tiger* and his *Parrot and Dog*. We would gladly see more of his work.

No. 118. *A Landscape, the Königs-See*, by Schulten, is remarkable for the expansive clearness and fluidity of the water. The shadows of the mountains are very fine indeed. The picture, however, lacks atmospheric effect, the most common fault in the Dusseldorf landscapes.

No. 119. *A Grand Northern Landscape*, by Leu. This work, though fine in execution, is to us a most unsatisfactory work of art. It is very real; too much so. It seems a liberal reproduction on canvass, of a desolate place, and awakens in us all the ideas of discomfort and gloom connected with such scenes, without any of the elevation of feeling which we connect with the sublime, to arouse which is the object of landscapes of this class. Literalness instead of general truth seems to have been the aim of the painter. Every

object is made out with a particularity inconsistent with the intended grandeur of effect. Even the flowers and herbage of the foreground, seem as if painted for a botanical work. We must admit, however, the excellent drawing of the picture in all its parts. In this work, too, the want of atmospheric effect to which we have alluded, is very manifest.

No. 120. *The Duke of Alba and the Countess Catharine of Rudolstadt.* While this Spanish leader was a guest in the castle of the Countess, his soldiers plundered her retainers. She, on hearing of this violation of hospitality, armed her servants, and appearing before the Duke, said to him, "My poor people must have their own again, or, by Heaven! I will have princely blood for oxen's blood." This scene Volkhart has presented with a great deal of power. The Duke, in half armor, sits at the table, from which his attention has been called by the Countess, who, with her attendants around her, and her poor retainers at her feet, stands before him with her hand raised to heaven and a look of firm defiance in her face. A servant in full armor brings a dish to the Duke on one hand, while on the other a legal officer presents to him a pen, and a document for his signature. The composition is pleasing and tells the story well, and the expressions of the different personages are very appropriate. The costume of the picture is excellent: painted with all the care and exactness of the Dusseldorf school. But the Countess is too carefully dressed, or rather her robes are kept in too nice order; their stiff, prim look is obtrusively inconsistent with the motive of the composition.

No. 21. *Charles II flying after the Battle of Worcester.* Camphausen's best work here. The prince, accompanied by two attendants, is pushing his horse to the top of his speed. They turn to look upon the lost field and to see the rebel colors floating on the battlements behind them, but his gaze is bent upon the vacant space before him, into which he peers as if he would read there something of the future with which he is to cope. The setting sun casts a lurid light upon the scene, in fine keeping with its sentiment. The horses are admirably drawn—full of spirit, as all Camphausen's horses are.

The drawings in the collection form no insignificant part of it, and one of them is inferior to no work upon the walls. This is No. 32, *Children's Bacchanals*, by Mintrop. It is about four feet in length, and must contain twenty-five or thirty miniature figures. It has no story that we can discover, and is merely a scene of roystering, bacchanalian jollity. Thoroughly bacchanalian as it is, in spirit, however, it contains nothing gross or repulsive, but is a charming expression of the exuberant spirit of youth under the genial influence

of the rosy god. Even one or two of the little figures who are fairly *hors du combat*, provoke nothing more than a smile in the spectator, and some of them who are carried off gloriously drunk, by others only one degree less glorious, must excite the unmitigated merriment of the severest censor. The pompous march of some of the little fellows to the evidently very drunken music which they wring from wry-necked fifes, is no less ludicrous. The composition, though apparently a series of disconnected groups, is still bound together by a unity of feeling, and unites in a charming manner the grotesque spirit of German art with a truly classical subject.

The drawing of the figures, which of course are naked, seems absolutely perfect, and their varied attitudes are as easy, as graceful, and as expressive, as it is possible to imagine. The history of the artist is somewhat remarkable. It is not long since he was an unknown peasant. Some of the Dusseldorfers, in their wanderings, stumbled upon him and the drawings which he had made with charcoal and such other rude materials as were within his reach. His talent—genius rather—was instantly recognised, and he was secured the opportunities of study at Dusseldorf;—the results are, such works as the one before us.

Among the drawings are several from the spirited pencil of the distinguished landscape painter, Achenbach. A Shipwreck, by Jordan, is very fine. Indeed no visitor should neglect this department of the Gallery, which is excellent in itself, and a novelty in our exhibitions.—*Courier & Enquirer*.

FINE ARTS.—THE DUSSELDORF GALLERY.—This most attractive lounge for all lovers of painting has, within the last week, put on additional attractions. A small room has been opened, adjoining the large one, which, besides giving increased accommodation, has increased the ventilation for the spectators' comfort. Several important works have also been hung upon the walls; and to these we would direct the attention of our city readers, and the many who pay us a flying summer visit. The novelty of most pretension is "Germania, an allegorical painting," by Koehler. It is of colossal size, and of a very high order of merit, harmonious in coloring, spirited and correct in drawing, bold, striking and original. The principal female figure, Germania, is awakened by Justice and Liberty, and is in the act of laying her hand on a sword, whilst the demons of discord and despotism hastily beat their retreat. We happen to have a particular dislike to painted allegories, but must allow that this is one of rare excellence.

Lachenwitz has a large and vigorous animal painting, representing a jaded stag run down by wolves. It is a snow scene, and should be

studied. No. 119 is an admirable landscape by Leu—a mountain region and a stormy sky, with clouds that literally seem to scud across the canvas. In general effect, No. 115, by Lindlar, much resembles it. No. 114, "Tasso reading his Jerusalem Delivered, before Alphonso II, of Ferrara," is also a work, as the catalogue truly remarks, that promises well for its very youthful painter, Bewer. Though there is much stiffness in the principal figure, we must commend the grouping and the distribution of light and shade. No. 121, by Camphausen, is a very important addition. It represents the flight of Charles I, after the battle of Worcester, and displays to great advantage this painter's undoubted talents. The figures and horses are few in number, and are more or less foreshortened. Save the pictorial license of representing horses with all their legs off the ground at once, in which artists will persist, the picture abounds in good points, and has a right to rank with historical, rather than with animal paintings. The gloomy abstraction of the youthful monarch, who seems to be looking forward rather to an uncertain future than to the road beneath his horse's feet, is well contrasted by the looks of his escort, whose attention is engrossed by the objects immediately about them. Even the young king's seat on his horse, whether intentionally or otherwise, is unlike that of the Cavaliers, and gives the impression that he would make a poor figure in cutting his way through obstacles. A great artist pays attention to these apparently minor matters.

The introduction of novelty has caused a shifting of place with many of our old favorites. Some gain by this, and none more than No. 94, a view of Salzburg, a golden landscape, deserving study on the part of those who set down coldness and a grey tone as invariable characteristics of the Dusseldorf School. This picture, together with "The Reapers" and "The Fairies," may serve to confute any such notion.—*Albion*.

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| 111. A Stag Attacked by Wolves, | <i>Lachenwitz.</i> |
| 112. Landscape, | <i>Scheuren.</i> |
| 113. Landscape representing a view on the Rhine, with
Stoltzenfels, the Castle of the King of Prussia, | <i>Scheuren.</i> |
| 114. Torquato Tasso Reading his Poem, "Jerusalem Delivered," before the Court of Alphonso II, Duke of
Ferrara, | <i>Bewer.</i> |

The principal persons in this painting, besides Tasso and the Duke,

are behind the latter, his minister, Antonio; on the Duke's left, his two sisters, Lucretia and Leonora—the one sitting and the other standing behind her, leaning on her chair—and Cardinal Este, the brother of the Duke. This painting is one of the first efforts of this artist, and promises fairly for his future attempts.

115. Landscape, by *Lindlar*

116. Italian Scenery, *Lorenz Clasen.*

117. Portrait of a Lady, *Koehler.*

The same artist who painted Germania.

118. Landscape, *Schulten.*

This picture represents the Königs See, (King's Lake,) near Berchtesgaden, in Tyrol, near which, on a peninsula, the Chateau of St. Bartholoma, the summer residence of the King of Bavaria, is situated.

119. A Grand Northern Landscape, *Leu.*

120. The Duke of Alba and the Countess Catharine of Rudolstadt, *Volkhart.*

At the conclusion of the war between Charles V, and the Protestants of Germany, the Duke of Alba retreated through the small territory of the countess of Rudolstadt, to whom the Duke announced himself for a dejeuner. When the guests were seated, the Countess was informed that the Spanish soldiers were plundering her subjects and driving her cattle away. She immediately armed all her servants, and said to the Duke: "My poor people must have their own again, or, by heaven, I will have princely blood for oxen's blood!" The Duke of Alba ordered immediate restoration. This is the scene which Volkhart has painted.

121. Charles the II flying after the Battle of Worcester, *Camphausen.*

This painting was much admired at Dusseldorf, and by almost all the artists, judged to be superior to any of Camphausen's previous works.

The preceding numbers, 14, 15, 59, 60, 61, 71, 81, 86, and 89, have also been newly added.

122. Lessing's Great Historical Picture, "*Huss before the Stake*," or "*The Martyrdom of Huss*." For description, see page 39.

In placing Lessing's greatest work, and unquestionably one of the grandest productions of modern art, before the American public, it may create some surprise that it should have been permitted to find its way across the Atlantic. The simple fact is, that Mr. Boker, who, during a residence of twenty years at Dusseldorf, has been well acquainted with Mr. Lessing, obtained his promise of a preference in the purchase of this picture already at the time of its commencement; and last spring, when it was nearly finished, they finally agreed upon the price. Thus Mr. B. became the possessor, whilst the picture was yet uncompleted in the artist's studio, and had not yet undergone the ordeal of public judgment, in which latter case the chance of its becoming private property would undoubtedly have been lost. It was expressly stipulated with Mr. Lessing, that it should nowhere be exhibited except at Dusseldorf, and during only five days that it was seen there, an advance of £1,200 stg. was already offered on the first price. The *Augsbury Gazette* writes from Dusseldorf:

"During the few days of public admission to Lessing's *Huss*, we have had one continual procession to the Academy, as well from our own city and environs, as also from other towns and places on the Rhine. Nothing was spoken of but this picture, and the manner how it was canvassed and how it was visited and seen, may with great propriety be called an artistical event. Lessing's full maturity must be ascribed to his clear and decided objective knowledge, and he is truly *the* painter of individualities; his figures are drawn and colored with the utmost perfection; the blood circulates—they live in complete and undisturbed vigor, and are distinguished by the greatest harmony in composition and representation. Still they are no portraits, but, on the contrary, they have been formed in his mind and appear on his canvass with an originality appertaining to Lessing alone, whose physiological conception is almost without a parallel in the fine arts. With regard to the composition as a whole, it may perhaps be said, that the catastrophe itself, the moment when *Huss* stood upon the stake and the executioners were throwing their lighted torches upon it, would have been better adapted, to express the passions in their diversified forms; but at all events it must be admitted that the persons, who constitute this composition, although their passions be not fully developed, have been called forth by a study, manly, deep, powerful and original, and for this very reason, the picture will make upon most beholders an impression far more serious and profound than if the burning act itself had been chosen for its scene.

"In singular contrast with these reflections, is the idea, that this stupendous work has not been preserved to our country, but is destined for another people's enjoyment and cultivation of the fine arts. The expatriation of such a

monument of German talent and German application, must be sincerely regretted, and although endeavors to retain it are now no longer wanting, they all come too late, as the picture has finally passed into the possession of a private gentleman in New York. Prosaically speaking, any of our cities, and more particularly Berlin, the capital, might have derived material advantage from its acquisition.

Short Extract from the Life of Huss.

Johannes Huss, the pioneer of the Lutheran Reformation, was born in the year 1373, at Hussinecz, in Bohemia, from which place he derived his name. In 1389 he entered the University of Prague, and distinguished himself by application and a moral course of life. He acquired a thorough Theological education, for his time. In 1398 he commenced public Theological and Philosophical readings. In 1402 he became a preacher at Prague, and by his sermons obtained great influence upon the people, and also upon the students.

Soon afterwards Queen Sophia of Bohemia nominated him her confessor, in which capacity he had access to the court. About this time the writings of Wickliffe became known, and the truth with which this reformer laid open the abuses of the Catholic Church, became very obvious to Huss, who was well versed in the Bible; and he now stood up as the most determined herald of a Reformation which was to recall the degenerated Catholic faith to the simplicity and purity of original Christianity.

His daring frankness soon raised a powerful opposition against him, and by degrees his cause became the cause of nations, particularly of the Bohemians and Germans. Bohemia no longer acknowledged the authority of the Pope, and Huss found willing hearers when he called the mass, the confessional, fasting, &c., &c., inventions of ecclesiastical despotism and superstition. Pope Alexander V at last ordered Huss to appear at Rome, and as he did not follow, the Archbishop of Prague, Sbynko, undertook his immediate prosecution; Huss was forbidden to preach, but did not obey, and when the new Pope, John XXIII, again cited him to Rome, he appealed to a General Concilium. The Pope excommunicated him, and laid his interdict upon the city, as long as Huss remained therein. His adherents augmented, and as he had nothing more at heart than the propagation of truth, he joyfully accepted the invitation of the Concilium of Constance, and went to defend his faith before the Theologicians of the principal nations of Europe. The Emperor Sigismund, of Germany, guaranteed his personal safety, by letters patent, and after his arrival at Constance, on 4th November, 1414, Pope John promised him the same security. But already on 28th November, he was arrested after a private hearing before some Cardinals, in spite of the repeated earnest protestations of the Bohemian Nobles, who had accompanied him by order of King Wincellaus. At the public hearings on the 7th and 8th June, which took place in the presence of the German Emperor, his defence was not noticed, and

an unconditional repeal of his heretical tenets demanded from him. But as Huss remained firm, he was, although he put the Emperor in mind of his safeguard, condemned to death on 6th July, 1415, and burned alive on the same day, and his ashes thrown into the Rhine. Huss died uttering the celebrated exclamation : " O Sancta Simplicitas !"

Description of Lessing's Picture.

Upon a slight eminence in the neighborhood of the City of Constance, the steeples of which are seen, the stake is erected, and around a tree despoiled of its branches, large bundles of wood and straw are piled up. One of the executioners adds yet some wood, and three others stand ready to lay hold of the prisoner. The place of execution is surrounded by armed men, in the midst of whom the banner of Constance is raised. Two executioners carry burning torches for lighting the stake, and quietly awaiting his time, one of them supports himself upon the long pole of the torch, whilst a third one, holding a rope for binding the prisoner, places his arms akimbo, and looks impatiently upon Huss, who, in the middle ground, at some little distance from the stake, has sunk upon his knees to pray. Full of faith and confidence, he looks towards heaven, the sun, breaking through light clouds, illuminating his countenance. In the act of kneeling down, the paper cap, upon which three devils are painted and inscribed, " Arch Heretic," has fallen off his head.

Armed citizens of Constance, of the lowest class, appareled in divers costumes of the middle age, and provided partly with partisans and partly with swords, have followed the prisoner. The furthestmost, dressed in the red and white colors of the town, has lifted the cap from the ground, and is in the act of re-placing it upon the head of Huss ; another leaning forward, his left hand on his knee, his right hand on his sword, stares scornfully at him from under his grey hat ; and a third, in a coat of mail threatens the praying Huss with his clenched fist.

Whilst the prisoner and his escort have ascended the hill, the leaders have remained on the plain, and in the foreground appears on horseback, the staff of command in his hand, Duke Ludovic, of Bavaria, charged by the Emperor to superintend the execution. He turns half around to a Bishop, also on horseback ; and besides these personages, the figure of a Cardinal is seen at the end of the picture. Immediately behind this group the banner of the Duke of Bavaria is carried by a young warrior. Between the horses of the Duke and Bishop, an old Franciscan Monk looks through his spectacles, full of curiosity, at Huss. Thus the whole right side of the picture, divided by the figure of the Martyr, in two parts, represents his opponents ; whereas the left is composed principally of his adherents ; and whilst among the former, rough vulgarity and hate predominate, sorrow and commiseration are expressed on the other side. At the head of this left group is a young girl looking compassionately at Huss. She keeps her rosary behind a rock, too shy to show her

feelings. A Bohemian Noble, one of the knights who accompanied Huss to Constance, prays openly for him ; a Burgher of Constance who seems touched by some humanity, evinces, however, no special interest ; but a young woman near him, contemplates Huss, full of compassion. In the crowd are yet observed the countenance of an old woman full of eager curiosity, that of a youth full of pity, a handsome young girl, children, &c. A Trinitarian Monk in the foreground, does not express the deep sensibility of the Augustinian Monk behind him, who bowed down, his hand pressed on his breast, looks before him. Near the stake stands a young Hungarian, also one of those who accompanied Huss to Constance. The figure of a Bohemian peasant, keeping his club with his clenched hand, under his arm, and frowning dark and stern upon the Duke of Bavaria, gives evidence of the passions which were roused in Bohemia by the execution of Huss, and by which one of the most bloody and cruel wars known in European history was kindled.

The landscape in the picture appears in the half light of an atmosphere, in part obscured by light clouds.

The following is an extract from the Bulletin of the American Art-Union of the 1st Sept., 1850 :

Art and Artists in Europe.

LESSING, THE ARTIST.—We have several times mentioned a new painting by Lessing—*The Martyrdom of Huss*—which Mr. Boker has purchased for the Dusseldorf Gallery, in this city. We observe, by accounts in the newspapers, that this work is now finished, and has been exhibited for a short time in Germany, where it was considered by many to be the masterpiece of its author. Its arrival here will be an event of the highest interest in the world of Art, and will mark, more distinctly than any other which has yet occurred, the advance of our countrymen in taste and knowledge on this subject. We have thought that some notice of the distinguished genius who has produced this painting, would be acceptable at the present time, and have accordingly translated from Count Raczynski's "*Histoire de l' Art Moderne en Allemagne*," a few observations respecting him:—

"The first work which announced the new era that was opening for painting at Dusseldorf, was Lessing's *Mourning King and Queen*, (*Le Couple Royal en deuil*), which was exhibited in Berlin in 1830. Lessing is distinguished by a fortunate union of romanticism with correctness and severity of style, by a sensibility which affection purifies without enfeebling, by an order which is always moderated by good sense and good taste, and, in fine, by the most exact harmony of noble and tender emotions with profound thought. His talent is infinitely varied—sometimes he is the author of sombre ballads—sometimes you observe inspirations which recall the *Stanze* of Raphael—in other

subjects, you find some resemblance to Robert. He has successfully attempted fresco painting at the country-house of Count Spee—he has composed landscapes of all dimensions, and with a perfection which none of his contemporaries have surpassed. His *Brigand with Landscape Scenery* is a charming genre picture. In his *Couple Royal*, he rises, by the purity of style and the severity of attitudes and drawing, to a lofty height. This picture presents a fact of historical interest. Schadow served as the model for the head of the king. I have seen, at the engraver, Ludritz's, at Berlin, the crayon study for which Schadow sat. How valuable will this drawing become one of these days! Whoever goes through Dusseldorf without seeing Lessing's drawings, misses the best opportunity of properly studying this admirable genius, who bestows the highest honor on that rising school. These drawings give a better idea of his merit than the small number of oil pictures he has thus far (1836) painted. Besides, these pictures are dispersed. Among the crayon drawings of Lessing I should place in the first rank, that of *Huss defending himself before his judges*; *The Fanatic preaching in a wood*; *The Death of Frederick II. Hohenstaufen*, two drawings representing *Walter and Hildegunde*, a subject taken from an old German poem. The *Huss* and the *Frederick II.*, characterize above all the rest, Lessing's talents, and indicate the road which he should follow to gain unrivalled renown. The sphere best suited to his genius and his predispositions, seems to me to be traced by these two drawings, and by the picture of the *Couple Royal en deuil*. I shall pause at the *Huss*, as presenting the larger and more important composition.

"Huss, placed in the centre of a hall, defends his cause before the united body of Cardinals and Bishops; he seems willing to obtain his pardon by dexterity rather than to grasp it by convincing his adversaries. His physiognomy is not among those which, by conventional contraction, express some emotion that the dictionary renders by a single word. Here is an undefinable strife of the passions—a soul sick and weary—fanaticism and doubt—fear and obstinacy. * * * * You are uncertain whether you should pity or condemn, for it is the tumult of the passions which gives to this countenance a sinister aspect. * * * * The Council produces a different impression. The judges are quite at their ease—equitable considerations seem to occupy them but little—still, they are attentive—they are good listeners—we predict that, free from apprehension and remorse, they will render a judgment of blood—sophistry does not offend them—they see its weak or pleasant side. * * * * Lessing shows no party spirit in this work; his design exhibits the influence neither of religious zeal nor of the passions. I have thought that I read in it factious fanaticism broken, and the un pitying injustice of an omnipotent tribunal. * * * * The repose of the attributes contrasts with the mental action and with the lively emotions that are painted upon the faces. Every physiognomy is conceived with much skill and depth of thought. Lessing's works do not haughtily pretend to impose upon us particular judgments or emotions. But they cause such to spring up, and force

us to give ourselves up to them. They do not engrave, if I may so express myself, exclamation points upon the foreheads, in the open mouths and glistening eyes. With Lessing, emotions take a language different from academic manifestations, and their effect is surer. * * * * After having seen the productions of this artist, it is impossible not to be interested in the man. Lessing is a tall, fine-looking person. His blond hair, his subdued look, his delicate complexion, give a particular charm to his countenance. He has a timid air, distrustful, dreamy, melancholic. Sadness seems stamped upon his features, but his smile has much sweetness. He is not very communicative, and is even taciturn at times. He hears judgments rendered, opposed entirely to his own opinions, without taking sides. He remains silent. His cheeks color—his soul has received a shock, and the impression will not be transitory. Lessing is calm, only upon the surface. His attitude is not bold, but boldness in him does not lose its rights. Everything which he undertakes he does with ardor, and his animation is not confined to painting—it makes itself apparent, to the same degree, in all his actions. * * * * Everything in Lessing's position seems to presage happiness and renown. He is esteemed and cherished as a master—he is surrounded by the love and regard of all the artists of Dusseldorf. Many people see in Art no higher name than his, and I willingly avow myself of this opinion.

"Lessing was born at Wirtemberg, in Silesia, about the year 1808. He is grand-nephew of the great poet of the same name—the author of "Nathan, the Sage." His family are in easy circumstances, and his father fills a distinguished place in the magistracy. A younger brother has already gained distinction as a botanist. Lessing has a taste for field sports. Alone, with his gun upon his shoulder, he spends many a morning in the country. He is not always disposed for work: however, when he gives himself up to it, he is diligent and attentive. He is burdened with orders; and if he did not refuse many, he would have more than he could execute in his lifetime. In his relations to his colleagues, he exhibits the greatest kindness of heart, cheerfully assisting with his advice those who have recourse to him.

"The following are the principal works of Lessing:—*The Ruined Cemetery*, exhibited in 1828; a cartoon of the *Young Tobias* the same year; *The Mourning King and Queen* (das trauernde Koenings—Paar); about the same time, the fresco at the chateau of Count Spee, representing the *Battle of Iconium*, with figures a little smaller than life; in 1832, *Leonore*, from Burger's poem, which picture belongs to the Prince Royal of Prussia—the figures one-third of life size; the same year, *The Brigand*. This belongs to the painter Sohn, and has been lithographed. Lessing made a duplicate of it for Frenkel, the banker of Berlin. He is occupied now (1836) in painting, for the Prince Royal, *The Fanatic Preaching in a Wood*, a composition of great power, in which the passions are more clearly indicated than in the *Huss*; but I do not know that the impression it produces is deeper.

"Lessing's landscapes are full of poetry; but I have no desire to see them on

his canvass. Future ages will have good reason to complain of such an application of his talent. The time of a master, like Lessing, should be consecrated to greater things. The exhibition of 1834 was not sufficient to change my opinion. However, I must confess that while I am soon weary of seeing the landscapes of artists in general, I discover every day a new charm in those of Lessing. It must be that it is the secret—the mysterious thought—which forms their principal merit, for we cannot well explain what it is which so irresistibly attracts us.

“In these observations upon Lessing, I shall always believe that I have neither well nor fully expressed what I feel; and it seems to me, that what I omit is the very thing which may best characterize his immense talent—best make the reader comprehend how noble is the moral organization of this young Artist.

The above is taken from the first volume of Count Raczynski's work. In a third volume he mentions his visit to Dusseldorf in 1838, where he saw Lessing's *Ezzelino*, which, however, did not seem to make a favorable impression. He speaks in terms of high praise of *The Entry of the Crusaders into Jerusalem*. Since the last mentioned date, Lessing has painted many pictures of great merit, which we regret we have not the means to enumerate and describe. His latest production is the *Martyrdom of Huss*, the same reformer whose trial he designed with so much power, and which called forth the enthusiastic comments of the accomplished critic, whose language we have above in part attempted to translate.

ORIGINAL DRAWINGS.

BY ARTISTS OF DÜSSELDORF.

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| 1. The Forrest, | <i>Schirmer.</i> |
| 2. Scenery near Tivoli, in Italy, | <i>Schirmer.</i> |
| 3. The Russian Forrest, | <i>A. Achenbach.</i> |
| 4. Norwegian Scenery, with a Cataract, | <i>A. Achenbach.</i> |
| 5. Norwegian Scenery, with a Lake, | <i>A. Achenbach.</i> |
| 6. Russian Scenery, with Sleighing, | <i>A. Achenbach.</i> |
| 7. Russians Hunting for Sable, | <i>A. Achenbach.</i> |
| 8. The Drawing for the Painting, No. 32, (the Storm
on the Coast of Sicily,) | <i>A. Achenbach.</i> |
| 9. Sailors with their Sweethearts, | <i>Jordan.</i> |
| 10. Popping the Question, | <i>Jordan.</i> |
| 11. The Tippler, | <i>Jordan.</i> |
| 12. The Story-teller of Norway, | <i>Tidemand.</i> |
| 13. The Mill, | <i>Hilgers.</i> |
| 14. Life on the Rhine, represented by Children, | <i>Steinbruck.</i> |
| 15. Gathering Grapes on the Rhine, | <i>Dielmann.</i> |
| 16. A Village on the Rhine, with Church-yard, | <i>Dielmann.</i> |
| 17. The Fiddler, | <i>Dielmann.</i> |
| 18. A Village on the Rhine, | <i>Dielmann.</i> |
| 19. A Village on the Rhine, | <i>Dielmann.</i> |
| 20. Fruit Piece, | <i>Preyer.</i> |
| 21. Breaking up of a Gipsy Camp, | <i>Sonderland.</i> |
| 22. The Broken Jugs, | <i>Sonderland.</i> |
| 23. Cromwell's Death, | <i>Schrader.</i> |
| 24. Henry IV., Emperor of Germany, | <i>Schrader.</i> |

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| 25. Sketch of the City Hall at Elberfeld—in 2 parts, | <i>Schrader.</i> |
| 26. The Musician in Love, | <i>Hubner.</i> |
| 27. Storm in Fall, | <i>Turte.</i> |
| 28. The German Oak, | <i>Schulten.</i> |
| 29. Italian Scenery, with Ruins, | <i>Carl.</i>
since dead. |
| 30. The Shipwreck, | <i>Jordan.</i> |
| 31. Education of Jupiter, | <i>Steinfurth.</i> |
| 32. Children's Bacchannals, | <i>Mintrop.</i> |

Mintrop, as a designer and draftsman of such scenes, has not his equal among the artists of Dusseldorf.

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| 33. The Original Drawing of Becker's Picture, "Reapers overtaken by a Thunder Storm." | <i>Dielmann.</i> |
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The print, which American subscribers to the Dusseldorf Art-Union obtained for the year 1849, and an impression of which hangs underneath, was taken from this drawing, which was engraved by Steifensand, of the Dusseldorf Academy, from whom Mr. B. bought it.

34. The Original Drawing, by Schrader himself, of his Picture, "Frederick the II., Emperor of Germany, and his Physician, Petrus de Vineis, who attempted to poison the Emperor, but was detected by him." This Drawing has also been engraved by Steifensand, from whom Mr. B. obtained it. A print hangs underneath. This engraving will be distributed to American subscribers to the Dusseldorf Art-Union for 1850.

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| 35. The Plentiful Year. | <i>Mintrop.</i> |
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PICTURES NOT YET ARRIVED.

123. King Lear, by

Hildebrandt.

The same artist who painted Othello and Desdemona.

The subject of this painting has been taken from the German translation of Shakspeare's King Lear, by Schlegel and Tieck, Act IV. Scene 7th, in which the King says to Cordelia :

" You do me wrong to take me out o' the grave :
Thou art a soul in bliss, but I am bound upon a wheel of fire,
That mine own tears do scald like moulten lead."

The artist's aim has been to represent the filial love of Cordelia, who, although disinherited and disowned by her father, clings to him—whereas his daughters Goneril and Regan, upon whom he bestowed his blessing, drove him into despair and madness. Upon the King's waking up from one of his fits, Cordelia speaks to him full of love and humility, and he consequently looks upon her as a spirit from the other world. King Lear rests in a fauteuil upon white pillows, and starting up in great trepidation, he stretches his right hand towards Cordelia, as if hesitating to touch her, whilst his left is pressed convulsively upon his heart. Cordelia bends down towards him with compressed hands, in which she holds her handkerchief wetted by her tears. Behind the King's chair his Physician seems to observe with great care his condition. These three figures in costly robes and in full light, constitute the chief attraction of the picture. At some little distance from Cordelia stands the faithful Earl of Kent, in the habit of a servitor and messenger, he rests both his hands upon his battle-axe and unconsciously crumpling his barrett, looks anxiously at the scene before him ; at his side is a youthful noble doing the same. Both these figures are in the shade. On the other side, behind the Physician, are a young domestic, and a female attendant of Cordelia ; the former turns away, wiping his eyes with his hands, the latter looks upon her mistress with tearful eyes—these two figures are also in the shade.

The back-ground is a rich canopy, and the view from the tent opens upon the French Camp.

124. Madonna and Child, by

Carl Muller.

This beautiful picture is of the size of life, and will doubtless obtain general approbation. Muller and Deger are the Dusseldorf artists who have the greatest reputation for sacred subjects.

125. Flying Country People, a revolutionary scene of the
year 1848, by

Becker.

The same artist who painted No. 27, the Reapers' return home.

126. A Scene from English History, by

Carl Clasen.

127. Ditto, by

Camphausen.

128. A genre Picture, by

Boser.

The nearer description of Nos. 125, and 126, has not yet been received from the artists, but the paintings are far advanced and will be finished this autumn, 1851.

129. Holy Family, by

Andreas Muller.

